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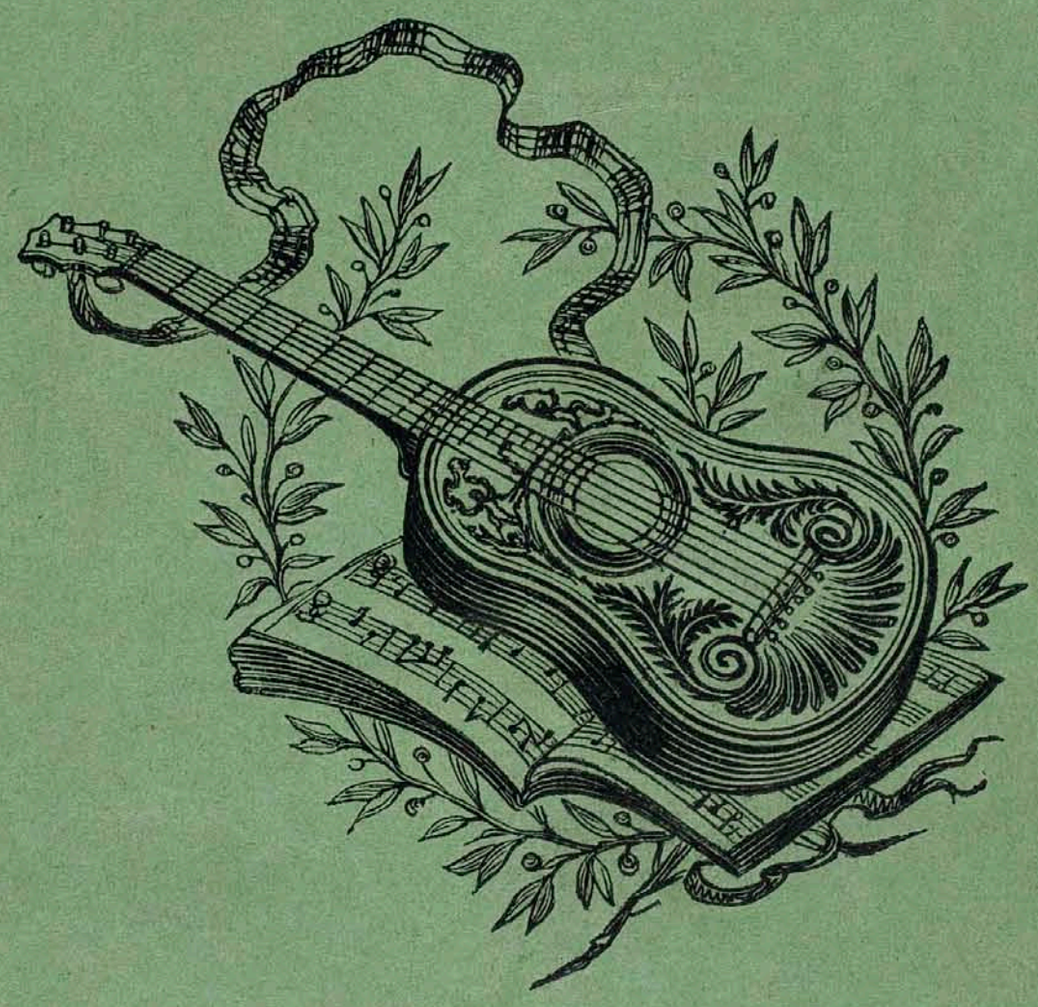
THE

GUITARIAD,

OR,

GUITARIST'S MONTHLY MAGAZINE.



No. I. JANUARY, 1833.

LONDON:
PUBLISHED FOR THE PROPRIETOR, BY
SHERWOOD AND CO., 23, PATERNOSTER ROW;
CHAPPEL, *Music Seller to the King*, 50, NEW BOND STREET;
AND DUFF, 65, OXFORD STREET.

HOWLETT AND BRIMMER, FRITH STREET, SOHO.

PRICE 2*s*. 6*d*.

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THE GIULIANIAD,

OR

Guitarist's Monthly Magazine.

JANUARY.

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2nd Four pages, (Classical Music) Four pieces by Giuliani

3rd Four pages, (Vocal Music) Song, (Original) "Fair Evening Star," the words by E. J. J., the Music by Miss Elizabeth Mounsey.

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INTRODUCTION.

Of all kinds of music the Guitar is the instrument of romance and sentiment; its name is handed down to us associated with deeds of chivalry and love, and awakening in the memory a thousand traditions of its enchanting power. From the time of its first rude construction, composed of the shell of the tortoise,* to its present modern shape,—from the period that Apollo first drew forth its notes, to the time that a Giuliani touched with masterly perfection its strings,—the guitar has, in varied forms, in most civilized countries been studied with delight, and heard with approbation and rapture.

The Egyptians, with the guitar, as with all kinds of musical instruments, were skilful adepts: and scarcely can we read a tale of the Moors, their history, or that of Spain since their introduction into that country; whether we read the renowned Don Quixote, or its rival in fame Gil Blas, we find the guitar is brought forth to aid and heighten the charm of romantic truth or fiction.

Perhaps in no other civilized country has the instrument been so superficially studied, till of late years, as in England. In Spain, France, and Germany, and indeed in most countries on the Continent, it has been appreciated, and has attained a high degree of celebrity. Giuliani's performance on the guitar in Vienna, in the very seat and centre of musical learning, was the wonder and delight of the most distinguished dilettante. The announcement

* A well known historical fact. A brief history of the guitar will be given in the forthcoming pages of this work.

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of his performance at a concert was the sure source of a numerous audience. In short, Giuliani was the Paganini on his instrument. We bring this forward merely as a proof that the most ambitious musician may study it to advantage, and that, as an instrument, it possesses good and substantial qualities for the approbation of the most fastidious.

The successful introduction of the guitar into England has been comparatively of recent date. Till the peace of 1815, it may be assumed that few persons in this country were acquainted with its full and varied powers. From that time, however, to the present moment, no instrument can be brought in comparison with its rapid advancement in public estimation. No instrument in fifteen years has attained such decided success and extensive circulation. This may in a very great degree be ascribed to the many excellent masters with which the Continent has furnished us: to them must we concede the merit of having given the guitar a character which antecedently was unknown in England, and of having brought it to its present high state of fashionable popularity. But although these masters have effected much, a great deal more remains to be done. Giuliani, Carulli, Sor, and other distinguished masters are yet, at best, but imperfectly understood.

To bring their compositions more under the notice of the amateur and English professor,—to discuss the relative merits of their writings,—to instil in those who are about commencing, and keep alive in those who are already advanced, an interest in their instrument,—and finally to provide food for a little chit-chat amongst the best professors themselves,—these are briefly the objects of THE GIULIANIAD, a name, by the bye, which we hope our readers will have no objection to see thus apotheosized. Whether our efforts will be crowned with success remains to be seen: all that we can promise is, to use our best exertions to deserve it. In the mean time, as the guitar is here still in its infancy, we naturally call upon its professors and admirers to aid our labors for the advancement of this particular instrument.

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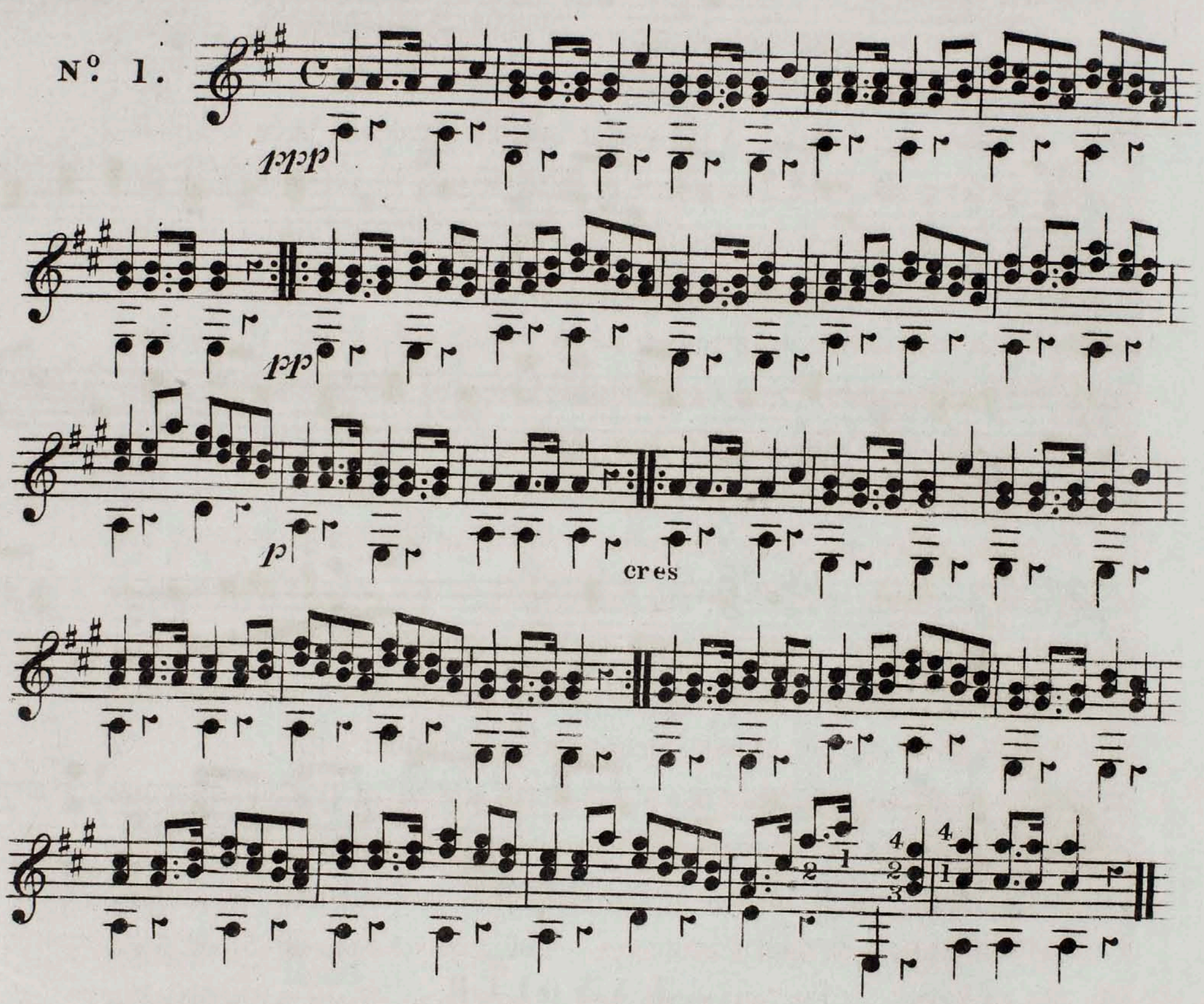
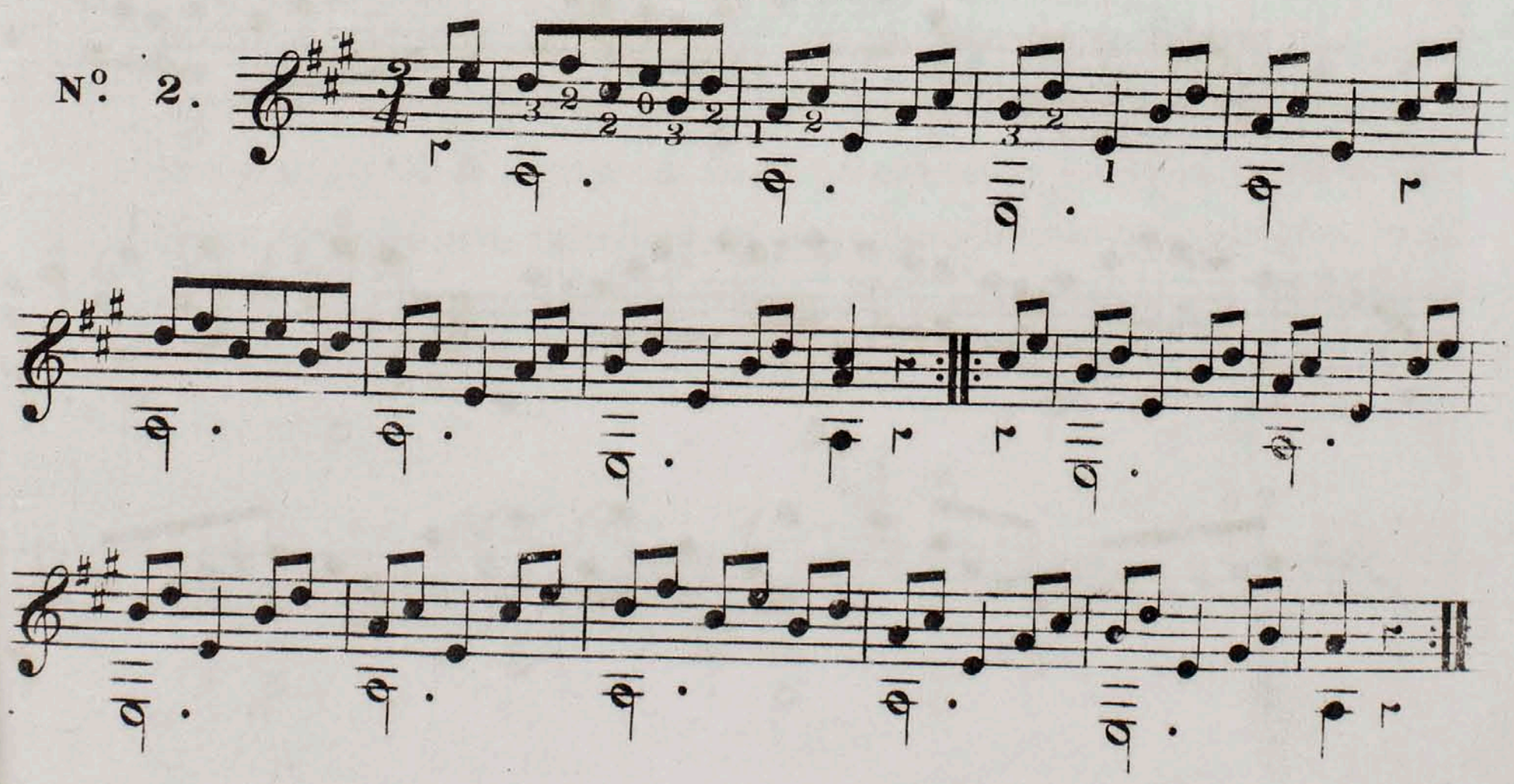
SEVEN POPULAR AIRS.

MARCH.

In this March a band is supposed to be first heard at a distance; it then approaches, passes the audience, and is finally heard departing, the sound gradually dying away.



WALTZ.



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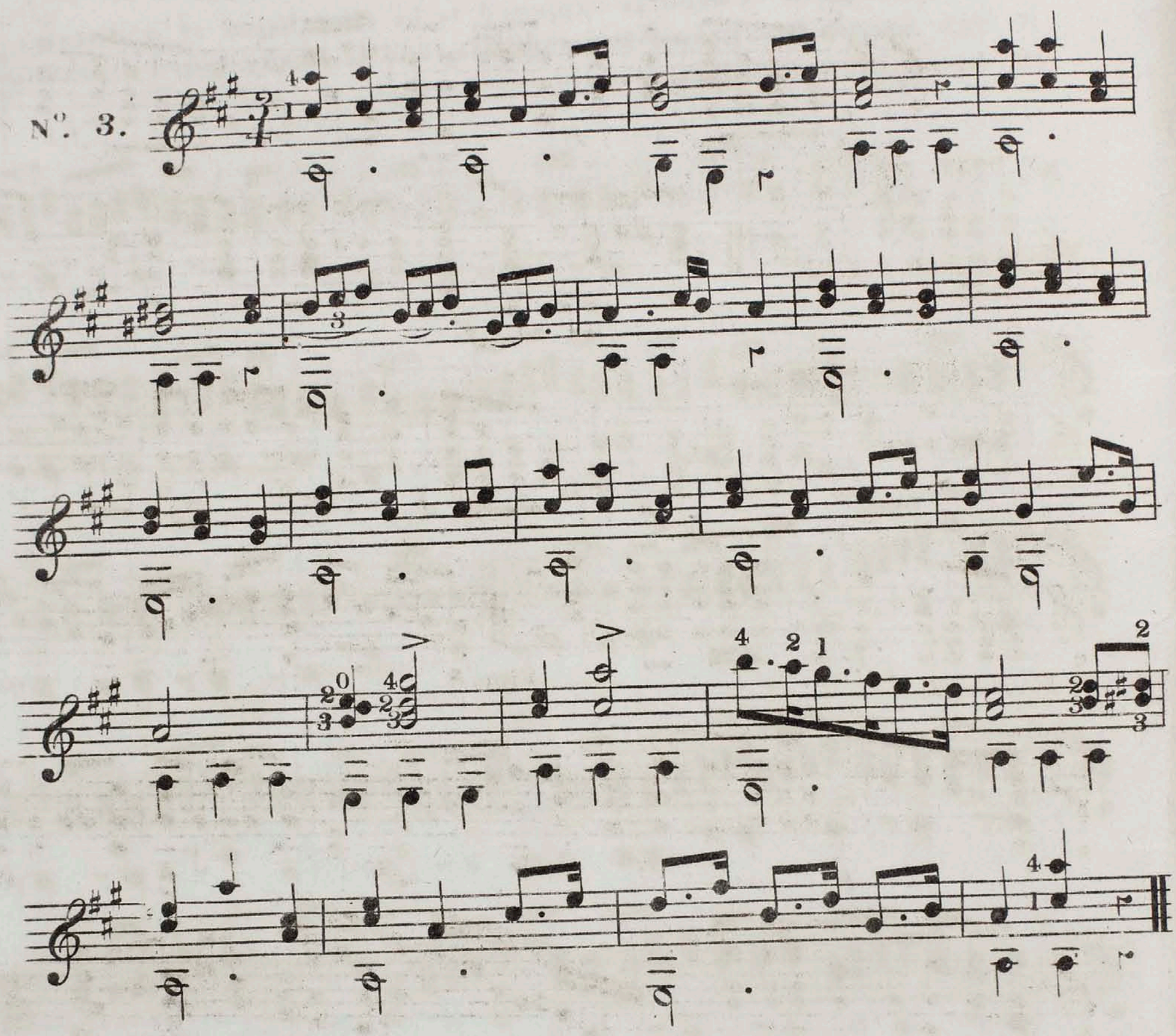
TYROLIENNE.

N°. 3.



LÄNDLER.

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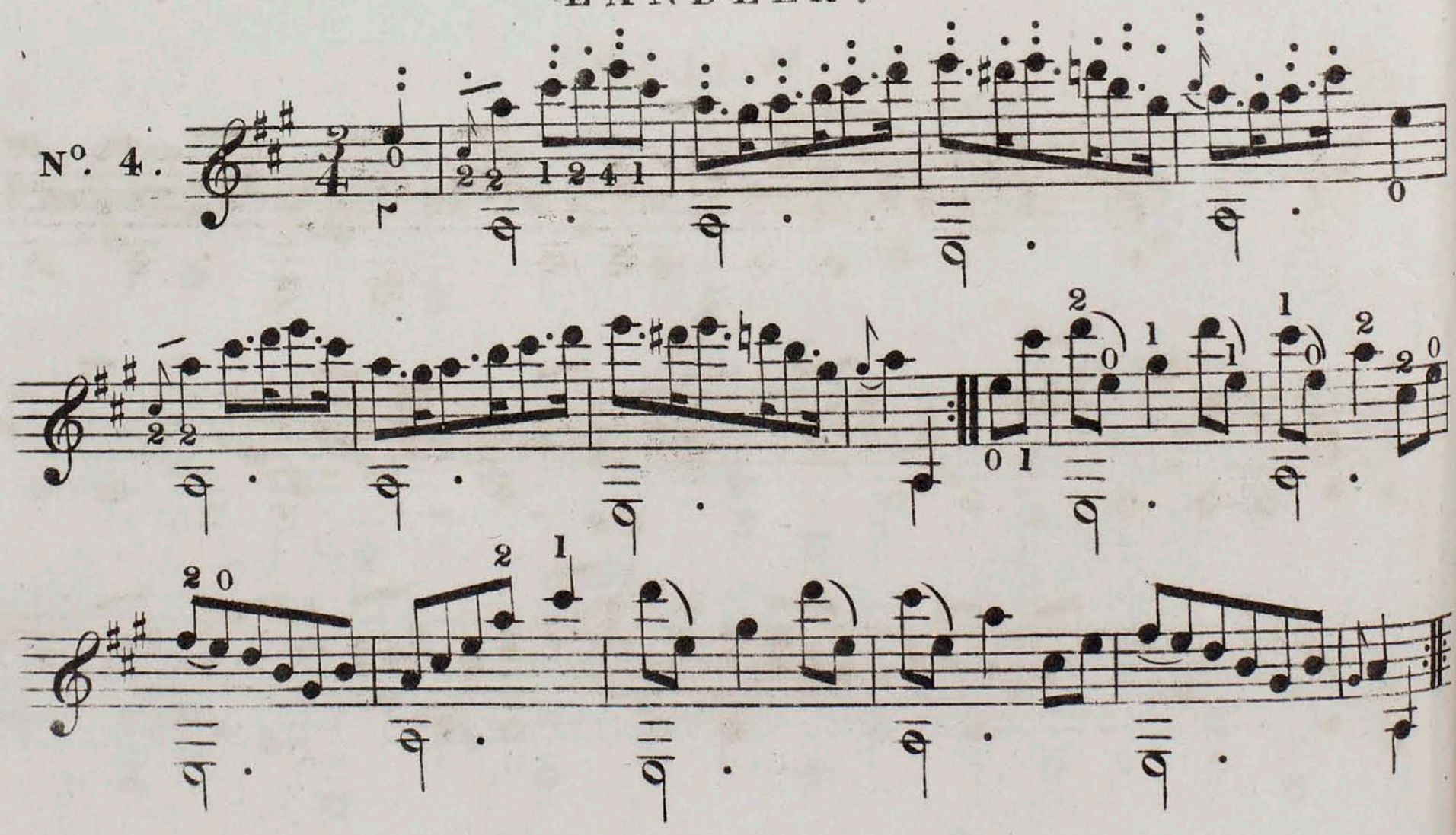

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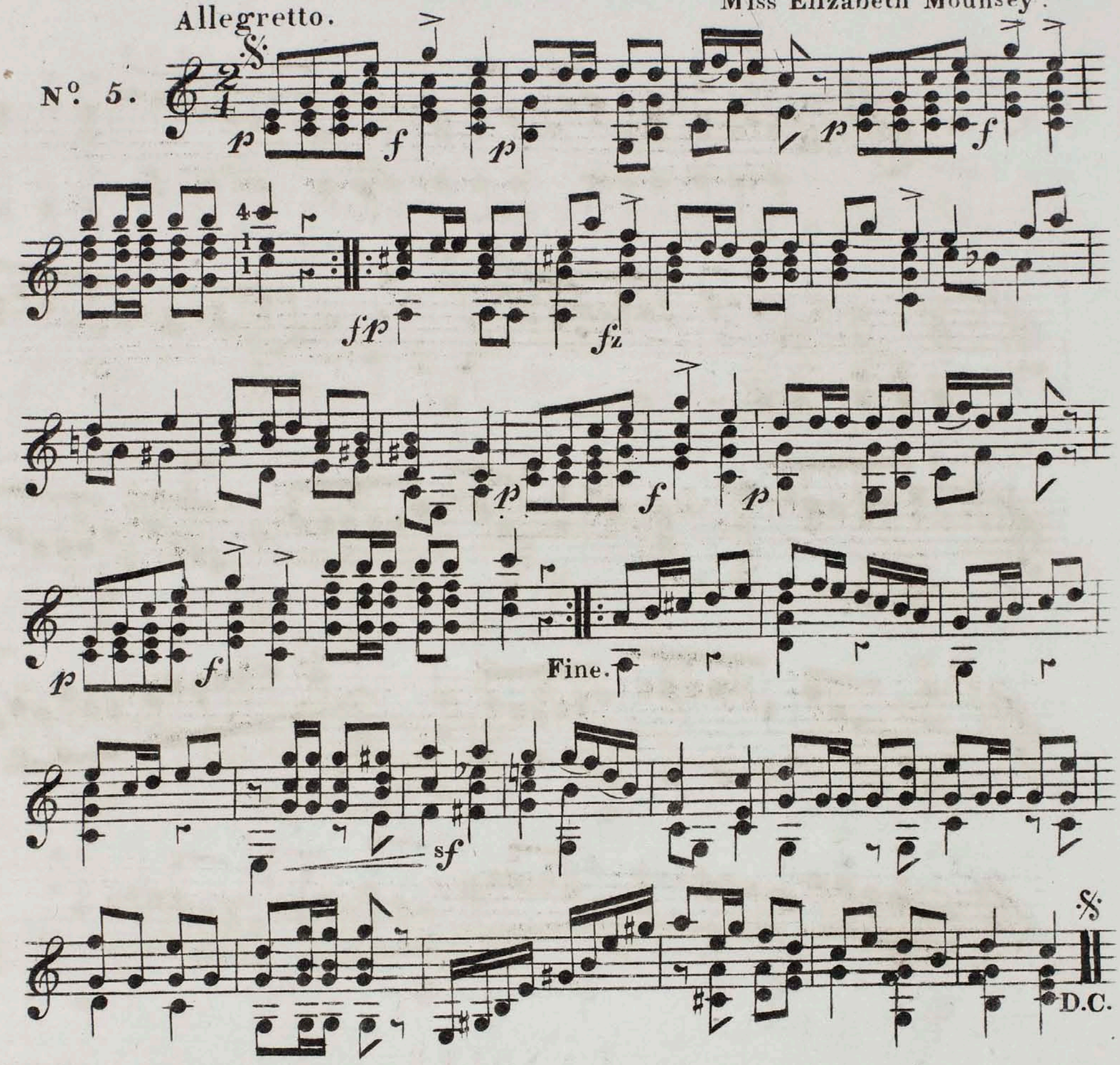
Miss Elizabeth Mounsey.

Nº. 5. Allegretto.



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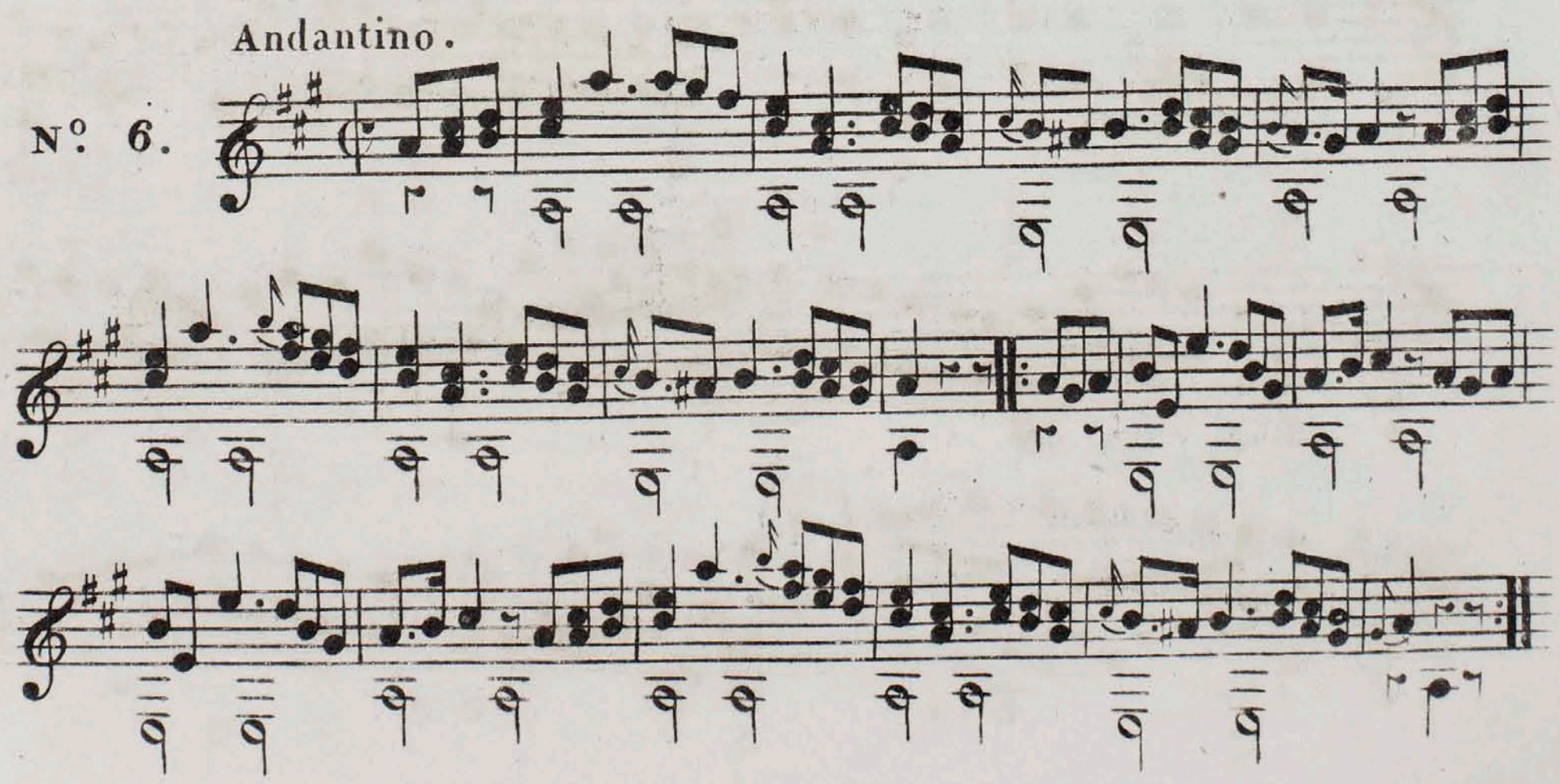

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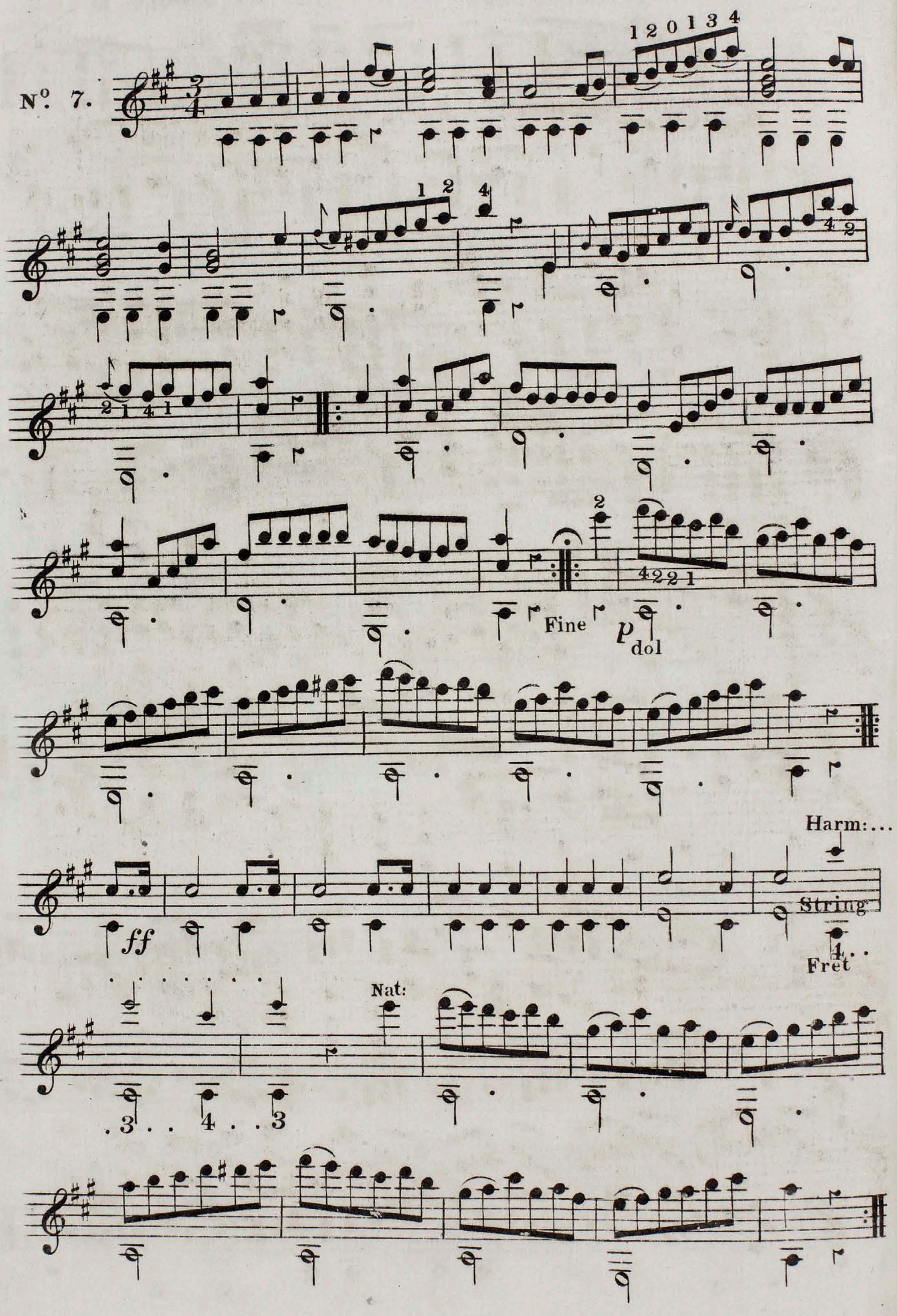
Queen of Prussia's Favorite Waltz.



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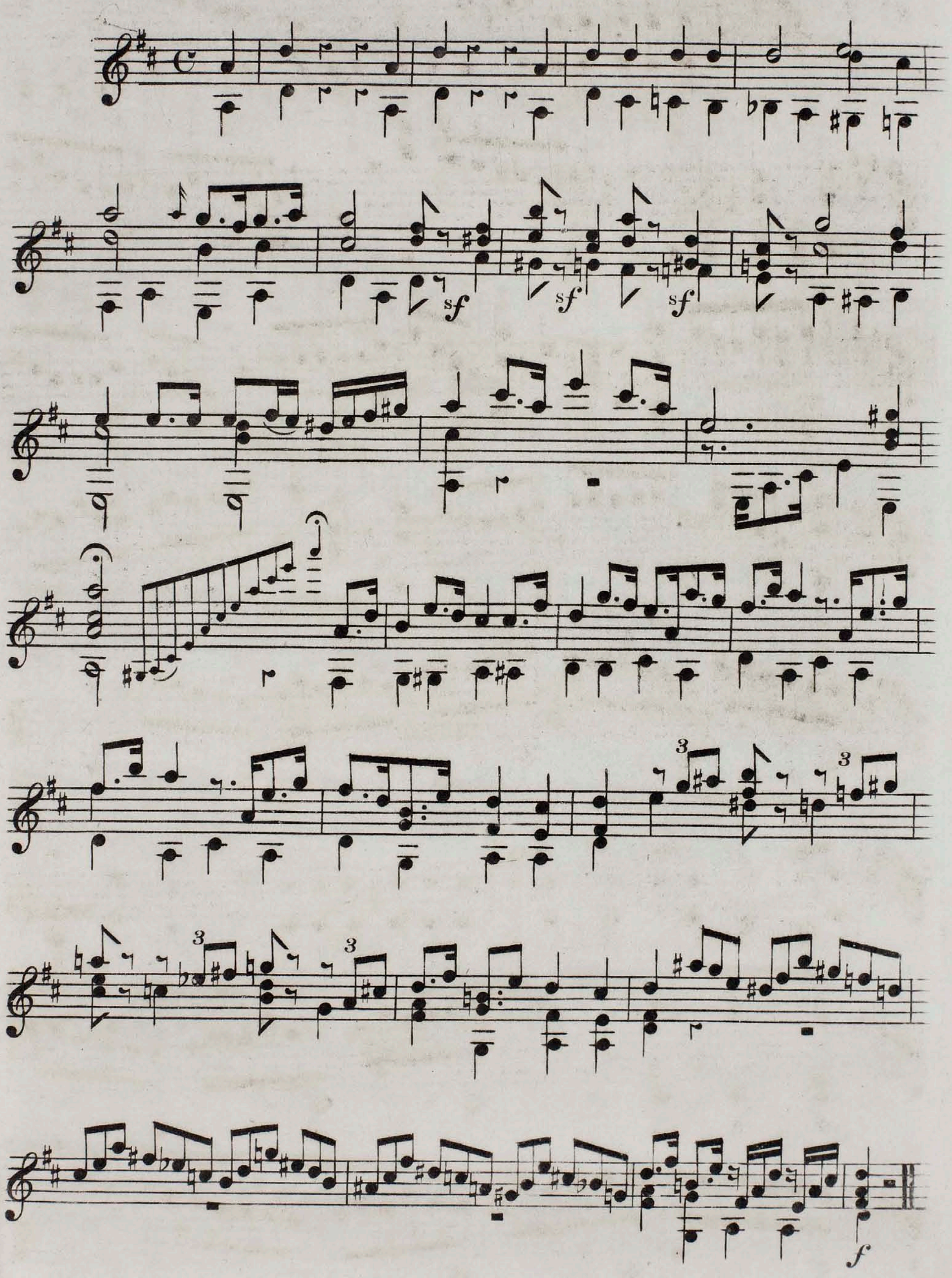
[Op. 70]

SOLO BY GIULIANI. (from his 3rd. Concerto.)



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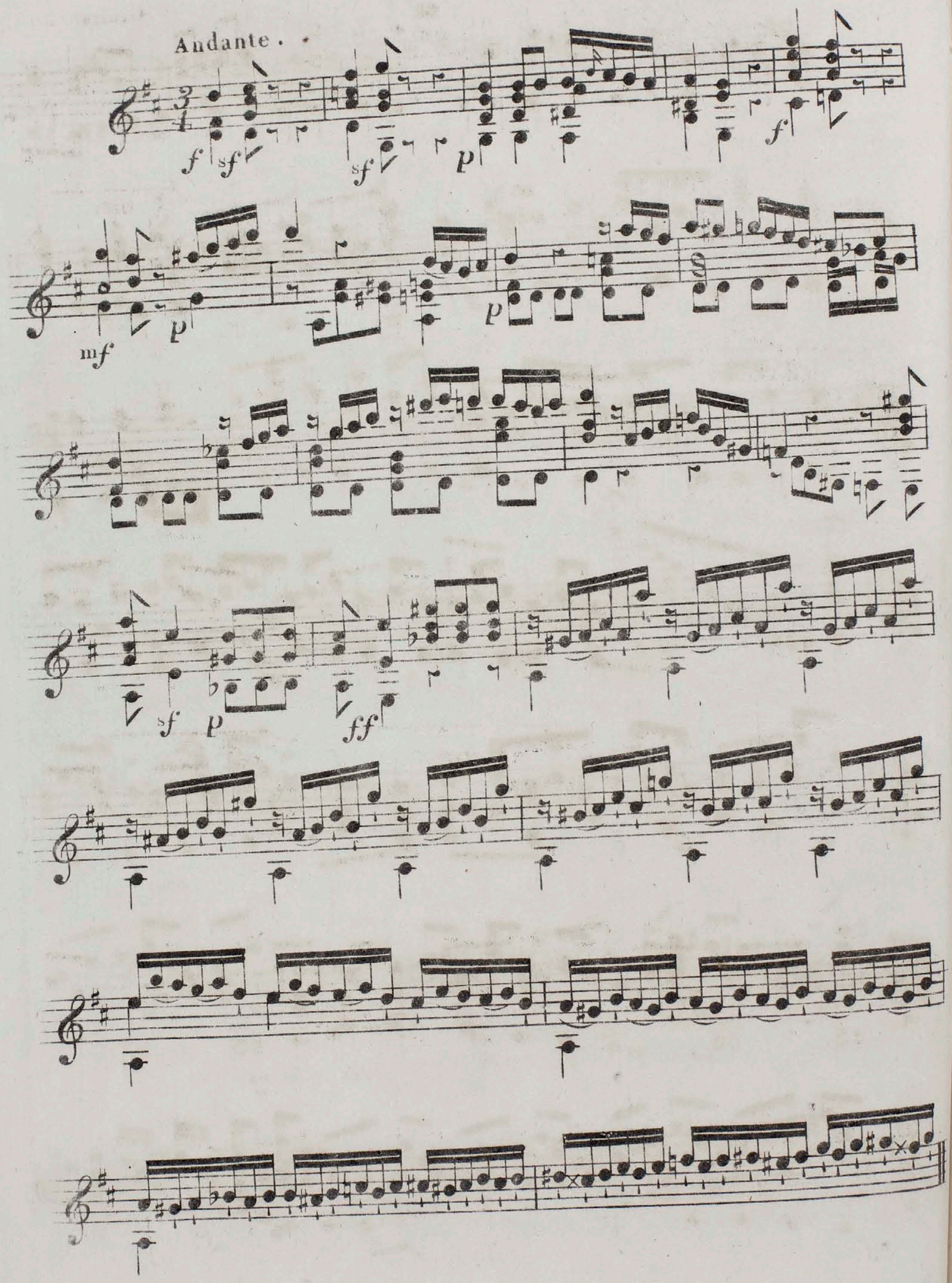
3

INTRODUCTION AND THEMA BY GIULIANI.



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THEMA.

Andantino. Giuliani.

mf

1. time.

2. time.

1. time. 2. time.

cres

p cres sf

mf p f

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MARCH.

Giuliani

Allegretto.

cres

Fine

TRIO

D.C.

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Fair Evening Star.

Words by E. J. J.

Music by Miss Eliz. Mounsey

VOICE.

GUITAR.

Fair

Ev2ning Star that peer'st above! In beauty mild-ly bright Thou

bea-con to my faith-ful love All hail thy wel-come light!.... A

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La-dy who sat in her Fa-ther's tow'r And watch'd that kind--ling

star . . . . . Thus sang to soothe the an-xious hour And

touch'd her sweet Gui--tar . . . . .

2nd. VERSE.

Oh! soft-ly trembled o'er the lake That murmur'd signal sound,... As

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if it fear'd, the while to break The silent charm a - - round At

pianissimo . . . . . .

length a Barque o'er the wave be_neath Came glid_ing from a - -

f

- far . . . . . And rode be - fore the Zephyr's breath, To the

sound of that Gui - - tar . . . . .

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3rd. VERSE.

I need not tell, for Lo - vers know How the hours they sped a-

-way That barque was ling'ring there below Till nigh the break of

day: "Farewell" she sigh'd "un - til a - gain Shall beam the Ev'-ning

Star . . . . . Farewell! Our bliss is on the wane!" Then

ceas'd that lone Gui - tar . . . . .

p diminuendo - - - - - *pp* ritardando. *ppp*

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ON THE CAPABILITIES OF THE GUITAR.

THE powers of the guitar are much more extensive, far more varied, and its execution infinitely more perfect, than the English amateur has hitherto given it credit for. We propose, in the following brief attempt in a summary of its merits, to view it in the three following lights :—

1st, As an instrument of harmony;

2d, As an instrument of melody; and

3d, As an instrument of execution, in which is combined its power of developing its resources in both harmony and melody.

The strongest position which an advocate for the guitar will insist upon, and on which he will never fail of convincing, is most undoubtedly that on the point of harmony. In this respect, in its facilities of developing the most intricate combinations of harmony, it excels all other instruments, the piano-forte alone excepted; for, the harp, although admirable to a certain extent in harmony, yet as its difficulties in expressing it increase, in proportion to the accidental half tones introduced, (these being on that instrument produced by the foot), it cannot, as to facility, for a moment, be compared to the guitar. We are not about to broach an apparent paradox in asserting that the guitar rivals, in the wide ocean of harmony, the piano-forte; but we confidently affirm that within the three octaves and a half, to which the guitar may be strictly said to be limited, its powers are as equally varied, as equally perfect, and as equally inexhaustible, as the piano-forte itself. Let us see whether in this point of view we are borne out by facts; for we would not bring a weak argument to sustain our views, or one that will not bear the test of the most severe examination.

And here we will bring no less a testimony than M. Czerny, the celebrated piano-forte player, who, in his great admiration of one of Giuliani's concertos (the third), has actually written the whole piece for the piano-forte. An extract from this concerto will be seen at page 5 of our music; and if this, or the remainder of the concerto be referred to, it will be found, that not only has M. Czerny, in his arrangement for the piano-forte, preserved the melody as Giuliani wrote it, but he has throughout used the same identical harmony, (making, of course, allowance for the superior compass of the instrument); thus

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showing, most confessedly, that the guitar was capable of producing the same harmony and melody in conjunction, as the piano-forte itself. Were other instances wanted, we could cite Sor, who has given many examples of its capabilities in this respect.

We hope, then, to have proved that within the three octaves and a half, that is, from E below the line to A in alt, that the guitar has equal resources in harmony to the piano-forte itself. But our little instrument has this great advantage over the cumbersome and unwieldy, though admirable piano-forte, viz. that of its extreme portability. How easily is it conveyed from one place to another! What a small addition does it make to the musician's travelling equipage! Even from the lap of beauty in her carriage may its softly swelling tones be drawn forth, to dissipate the ennui of travel! No advantages of this nature attend the piano-forte. Here, it is true, we find a combination of excellencies; but where we find it, there must it remain until we return to it: no carriage companion,—no musician's solace in his pilgrimage,—no portability. It is for this great convenience—and we are not overrating this quality, for it is of essential importance—that our greatest musicians were always fond of this instrument. Bach, Mozart, Haydn, even the mighty Beethoven himself, played the guitar; not perhaps alone for effect, but because it was an instrument of easy conveyance, and because it was capable of expressing every variety of harmony. Paganini is also a modern instance of a great musician being a guitar player. The violin, splendid and perfect as it is in sustained or rapid melody, is deficient in its power of expressing harmony. When Paganini was asked why he played the guitar, when he was so miraculous in his performance on the violin? "I love it," says he, "for its harmony; it is my constant companion in all my travels."

It is as an instrument of harmony, then, that the chief beauty of the guitar exists.

To come to our second point—as an instrument of melody—it is surpassed by all sustained instruments, by which we mean, all wind instruments, and all the class of violin, violoncello, &c.—but in comparison to the piano-forte or harp in this respect, the advantage must, most assuredly, be given to the guitar. Those who have ever heard Giuliani touch this instrument will not hesitate one moment in confirming this. That unrivalled performer brought tones as pure, as thrilling, and almost as sustained as the violin itself—but, of course, we do not insist, that because this wonderful man produced these sostenuto sounds, that it is a characteristic of the instrument itself—this only proves the triumph of true genius over a great difficulty. There are, how-

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ever, masters enough in this great metropolis, who, having had the good fortune to study under Giuliani, or had the advantage of hearing him, will easily convince the hearer, that, as a sostenuto instrument, the guitar surpasses both the harp and piano-forte—and those who are sceptical on this point, have only to hear the perfection of its glide,—so perfect as even to rival the violin—to become fully convinced of its superiority.

To come to our third position, "that of its powers of execution," we will candidly confess, that in this respect we are not such enthusiastic advocates as many of its professors; not that we are insensible to its manifold beauties when in the hands of a skilful performer—but because we see in the instrument greater perfection in the higher qualities of tone, harmony, and expression. Did the guitar but possess these rare qualities, apart from the doubtful excellence of execution—it would be an instrument worthy of the regard of the true musician and every "lover of the concord of sweet sounds." But although we are not enthusiastic enough to view it as an instrument perfect in its powers of execution—that is, in the velocity by which it can express certain passages—yet we confess it has powers sufficient to execute well any passage short of legerdemain: and from conjurers and mountebanks on the instrument, we eschew their influence even from this, our first commencement. The real guitar player will adhere to the music of Giuliani, Sor, and Carulli, and to some of our modern composers, who sufficiently value these great masters by making them their models; of these we shall often have occasion to speak, in the review department of our Magazine.

We could mention many minor details, but we leave that to a future opportunity—yet there remains one other beauty of the guitar, which we have reserved for our concluding observations on this head, because it is one in which our fair readers will, and ought pertinaciously to insist—we mean the delightful accompaniment of the guitar to the voice. In the performance of what other instrument can we blend the poetry, the romance of the subject? What instrument so completely drown in oblivion the cares of this "earth's weary pilgrimage," and live for a time as it were, in a world of our own imagination, as when the voice dwells and lingers in "fondest sympathy" with the elastic touch of our sweet instrument? So harmoniously—so twin-like are the song and instrument attuned to each other, that our own divine bard must surely have had these alone in view, when he sung,

> "If music and sweet poetry agree,
> As needs they must, the sister and the brother,
> Then must the love be great 'twixt thee and me,
> For thou lov'st one, and I the other."—*Shakspeare's Sonnet.*

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STANZAS "TO MY GUITAR."

BY A LADY.

COMPANION of the exiled brave!
Beloved, alike in peace or war,
The peasant wakes thee, and the slave,
Weeps fondly o'er his mute Guitar.

Solace of Scotia's beautious Queen
In captive hours—when Chatelar
Divinely touch'd thy chords between
Despair and hope,—my lov'd Guitar!

Dream of the long-forgotten dead!
Whose tones remind of scenes afar—
The scattered leaves of roses fled
Thy numbers breathe, my lone Guitar!

When e'er the festive song I wake,
Forgetting that e'en mirth may mar
Its own enjoyment—should I break
One feeling string, my own Guitar—

I'll take the moral to my breast,
Nor ever strain a *chord* so far
As wound a heart, which rudely prest
Would break, like thine, my sweet Guitar.

E. M.

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GIULIANI.

It may be expected, that having done honor, so far as in us lay, to the name of Giuliani, by having made it the title of our monthly work, that we should attempt to give some general idea to the reader of his own inimitable performance on the guitar. The tone of Giuliani was brought to the greatest possible perfection; in his hands the guitar became gifted with a power of expression at once pure, thrilling, and exquisite. He vocalized his adagios to a degree impossible to be imagined by those who never heard him—his melody in slow movements was no longer like the short unavoidable staccato of the piano-forte—requiring a profusion of harmony to cover the deficient sustension of the notes—but it was invested with a character, not only sustained and penetrating, yet of so earnest and pathetic a description, as to make it appear in reality the natural characteristic of the instrument. *In a word, he made the instrument sing.* It may be easily supposed that with this singular faculty of giving expression to melody, Giuliani, gave to the guitar a character, which, it was thought before was totally alien to its nature. It is necessary that we should dwell on this characteristic, or style of Giuliani's tone, and that the reader should remember it, because it is one which belongs exclusively to his school, and which, as we are persuaded, it is the most effective and best, we shall take every means of enforcing in our future numbers.

We need not tell the experienced reader, that, it is by the elastic touch of the fingers of the right hand (properly supported, of course, by the pressure of the left), that this, the *ne plus ultra* of tone in guitar playing, is to be attained. Without great attention to the disposition of the right hand, the slightest approach to this beauty cannot be effected. But in another number of this work we shall more minutely discuss its acquirements, although all attempts at description must fall infinitely short of the practical example and instructions of a good master.

But Giuliani's tone however perfect in itself was secondary, as it ought to be, to the grand quality of expression. Tone is only the means to an end—that end being expression; without expression, tone is like the rough diamond in the mine—intrinsically valuable it is true—but as yet unpolished—uncut into brilliance and beauty. Tone, (so to speak), is the material whereof expression is composed—but expression is the "cunning workman," which gives it life and animation. The *Venus de Medicis* was but a block of marble until the sculptor fashioned it into surpassing beauty.

Expression, then, being the grand aim, not only of the guitar player, but of every musician—and not only of every musician, but alike of the poet,

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the painter, and the sculptor, Giuliani left for awhile the minor qualities of tone and execution, in the shade, and guided by his own good natural taste, assiduously analysed and cultivated expression in all its lights and shadows, in all its depth and variety.*

Proceeding on this, the only true principle of music—and having, as we have seen, brought his tone to a high degree of perfection, it is no longer a matter of surprise, that he surpassed in his performance every other player on the instrument. His execution, (although he made it entirely subservient to tone and expression), was not the less wonderful, taking into consideration the nature of the instrument. It was clear, dexterous, animated, and impressive—and being, like a beautiful racer, under the curb and control of a consummate master, it never ran riot out of its destined course.

We should say to the guitar player, then, imitate Giuliani—sacrifice executiou to tone, and tone to expression. We shall close our remarks on this subject with an observation of Mr. Horetzky, on the style of this master; so far as it goes, it confirms our own views on the subject.

"Among the professors of the Spanish guitar, it is well known that the justly celebrated Mauro Giuliani, is not only the first and most distinguished performer thereon, *but he must be considered as the inventor of a new method of playing*, by which he has demonstrated the abundance of harmony, and the beauty and power of which this agreeable instrument is capable."

This well-deserved compliment of M. Horetzky is appended to some of his own ingenious studies published in London,† and as he, in his own performance, approaches very near perfection, his authority must be allowed to possess much weight.

About twelve months ago, Giuliani paid the debt of nature. In him the little world of guitar players have lost their idol: but the compositions he has left behind him are a rich legacy, to which the present and future generations will, we have no doubt, pay every homage of respect and admiration.

* Those guitar players (and there are not a few of them) who fancy that execution is the first of all qualities to be attained,—assuming that tone, and even expression, must give way to its influence,—should be reminded, that Pasta's superiority over every other vocalist must be attributed to her expression alone. In tone and execution she is surpassed by many. Look again to Kean, whose many absurdities would never have been brooked, were not his readings given with, and his countenance susceptible of, the most exquisite expression. Whatever the passion he has to depict—whether of love or jealousy, madness or revenge, his expression bears him throughout triumphantly successful, in despite of a voice, which every one must admit might have been more musical.

† Boosey and Co.

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ON THE COMPARATIVE MERITS

OF THE

PIANO-FORTE AND GUITAR, AS AN ACCOMPANIMENT TO THE VOICE.

WHAT the piano-forte is to an entire orchestra, the guitar is to a quartett of instruments; what the former possesses in power, the latter has in sweetness; the force of the one is counterbalanced by the variety of the other. If that instrument which can be the representative of the greatest number of sounds is to be considered the best, the piano-forte has then the decided advantage over every other. But, for the reasons we shall now state to our readers, there are many points in which the preference may be fairly given to an instrument of less compass, which, possessing within itself peculiar powers and advantages, retains many of the good qualities of the fine instrument we have mentioned. This is precisely the case with the guitar. Indeed, we will go farther, and say to the player of the one instrument, that he should cultivate the other. We are none of those who are exclusively prejudiced in favor of any one instrument, nor would we recommend our readers to be so; as it narrows the judgment, and cramps the means, which are easily available, of enlarging the field of the perceptive powers of their enjoyment. For these reasons we would recommend the pianists' attention to the guitar; for the nature of stringed instruments * is so little understood by them, and forming, as they do, the leading feature of all orchestral accompaniments, a knowledge of them would teach piano-forte players their specific properties, and enable them to appreciate their combination in relation to each other, as well as to the human voice.

But to come more immediately to the subject of our article. For our fair readers who, of course, are excluded from the performance and practice of the violin, there is no fitter instrument to attain the means we have above stated, than the study of the guitar. We have elsewhere shown how Paganini

* An Essay on the Rise and Progress of Stringed Instruments, but more particularly that of the Guitar, will be given in our next Number.

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himself has appreciated this instrument, and could cite numerous other instances, were it necessary; but if the great violinist has availed himself of its powers, how much more advantageous will it prove to the piano-forte player and singer.

As an accompaniment to the voice, in contradistinction to the piano-forte, the guitar possesses many desirable qualifications. The piano-forte, however out of tune, and however discordant, from variations of temperature, or from any other cause, cannot, on the instant, be remedied,—a disadvantage which is likely to prove very detrimental to the ear of a tyro; whereas the guitar can be tuned, not alone to any instrument with which it is accompanied, but to the then state or compass of the voice of the singer; adapting itself admirably to those who possess weak voices (which we take to be the case in nine instances out of ten), and improve and practise the ear in the nicest shades of tone. The piano-forte, from its powers, is certainly calculated for exhibiting in the drawing-room the full and instrumental accompaniments of modern composers and dramatic performances; but then it necessarily must overpower and drown the slender voices to which we have alluded, as the works of Rossini, Pacini, Bellini, and other noisy composers, will sufficiently testify. But for the plaintive ballad, the heroic verse of romance, or for any simple melody pourtraying some of the finest feelings of poesy, the all-subduing tones of the guitar are unquestionably the fittest.

There is also another recommendation in favor of our instrument, which, with little practice, may readily be attained, namely, that of making extemporaneous accompaniments to songs written only for the piano. This opens a vast field for the player's ingenuity, and will exercise his genius for harmony and composition; and setting aside all other considerations, this alone will amply compensate him for the little pains necessary to be bestowed in learning this instrument. We feel no hesitation in saying, that the practice of these extemporaneous accompaniments will so fascinate and wed him to the guitar, that it will convert him to an enthusiastic admirer in its favor. We here stake our reputation of the fact, that no piano-forte player has ever studied the other instrument, but has been subjected to its powers of fascination.

Another important thing is, that it teaches the performer to play with feeling; which, in reference to the piano, it possesses in a superior degree. The keys of the latter are not susceptible of so nice a degree of passion as the strings of the former: the pressure of the left hand, and the motion of the right, whether struck at the bridge, or midway between the bridge and the twelfth fret, can produce such a variety of tone, and such amplifications of expression, as the piano-forte certainly cannot reach.

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To all this may be added, its lightness, which enables it to be a constant companion and attendant, whether at home or abroad. Its conveyance is not of so much difficulty as the piano, whose unwieldiness may prove rather a cumbersome escort in a short journey to the country. In conclusion, there is something so social, so friendly, in the instrument we are recommending, it can be taken up or laid aside with so much ease,—and with its means, in a circle of your friends, whether in town or country, you have the power of dispensing (without noise or bustle) such quiet and full enjoyment, as taken altogether, belongs to no other instrument whatever. Thus we see it improves the ear, exercises the mind with regard to composition, inculcates feeling, extends the knowledge of stringed instruments, improves the taste, and is alike adapted to the strength of an infant, or the powerful hand of man. It is equally agreeable in the hands of either sex; there is nothing exclusive in the use of it, being fitted for all. It lends a charm to the graceful appearance of the one sex, and realises the romantic ideas of the other.

REVIEW OF MUSIC.

Instructive Exercises for the Guitar; containing Twenty-four Progressive Lessons. In two books. Composed by F. Horetzky. *Op.* 15. Boosey and Co.

In noticing these *Exercises*, written by a pupil of Giuliani—in which he has caught the true spirit of that master—we do so under the full persuasion that they are well adapted for the improvement of the scholar, both as regards the fingering and the "touch." The intention of each *Exercise* is explained in the introductory remarks of the first twelve, to which we recommend the pupil strictly to adhere. Although the leading features of Mr. Horetzky's compositions are easily traceable to the school which he has evidently made his model, he has, with much taste, seized those ideas which were not his own, and in a pleasing form collated them for the progress of his pupils. His harmonies, however, are pleasing and effective. The melodies of Nos. 12 and 18 are original and extremely good; and the whole of them, without exception, are calculated to ensure a knowledge of the various positions, firmness of finger, and strength of tone.

Royal Academy of Music Library

Musical Intelligence, Chit-Chat, &c.

THE Contessa Rossi, (late Madlle. Sontag), has formally and unequivocally contradicted the statement which appeared in many of the Foreign and British Journals, relative to her return to the lyric stage. She utterly disclaims any such intention.

MR. MOSCHELLES.—This celebrated Pianist has just arrived in London, having completed a musical tour on the Continent. On the 17th of October, he gave his first Concert at the Opera House in Berlin, where he performed his last Concerto before a splendid audience with complete success. His other performances were his "Recollections of Denmark," and an extemporaneous Fantasia. On the 22nd of the same month, his second Concert took place at the great room in Leipsic: the Band, congregated and led by Mathei, is one of the finest in Germany. On the 25th, Mr. Moschelles performed at the Court of Saxe Weimar; Hummel conducted, and all the most distinguished Nobility were present. The success of the Artist was of the most gratifying description. The Grand Duchess made him a present of a splendid diamond ring, and the Grand Duke of a gold snuff box. On the 7th of November, he gave his fourth Concert at the Theatre at Franckfort; and his last took place at Cologne, on the 13th of November which met with the greatest success. He was to have proceeded to the Hague, but the warlike aspect of affairs in that quarter, hastened his arrival in London. Had he proceeded to Antwerp he might have given us a musical bombardment!

PHILHARMONIC SOCIETY.—This Society has engaged the Hanover Square Rooms for the next season. The rooms are now undergoing extensive alterations; the orchestra is to be enlarged and brought lower in front, which it is thought will greatly facilitate and propel the sound into the body of the room. A large organ will also be added to the orchestra, the occasional use of which in the hands of a skilful performer, in grand orchestral pieces, will produce fine effects. A meeting was held on the 6th November, at which a resolution was passed to offer Messrs. Mendelsohn Bartholdy one hundred guineas for a new symphony, overture, and concerted vocal composition. We are happy to add, also, that our own countrymen are not quite neglected by the Society—on the 12th of the same month, they commissioned Mr. J. B. Cramer, and Mr. Cipriani Potter to write each an instrumental piece, and likewise Mr. Bishop, a concerted vocal piece, with full accompaniments. These compositions are to be finished in time to be performed in the ensuing season. This spirited conduct augurs well for the high reputation of the Society, and will unquestionably operate as a powerful stimulus to professors in this country.

Madame Malibran (de Beriot's) engagement to sing at *La Scala* at Milan (the Grand Theatre), is necessarily broken off, on account of her situation, which will confine her during great part of the season in which she had undertaken to perform. She has announced that she cannot appear in public, before the *primavera* (Spring).

Madame Pasta gave a grand Concert for the poor at Como, on the 20th of September; and intends, it is said, to retire to a beautiful villa she has been building on the banks of that lake.

VIENNA.—At a Concert recently given at this place for the benefit of the Institution for the Blind, the most remarkable features were, the *Battle of Vittoria*, and Mehul's overture *La Chasse*, with twenty-four French horns. There were sixteen piano-forte players, who performed Carl Czerny's arrangements for eight and four piano-fortes, and at the end of the concert, by way of *bonne-bouche*, forty trumpeters played a stunning triumphal march! *The Harmonicon* asks whether the concert ought not to have been given for the benefit of the *deaf* instead of the *blind?*

DRURY LANE THEATRE.—Captain Polhill is making the most amazing exertions—not, we hope, as the *wag* of the Globe says, to the road to ruin—but to secure a competent and admirable company of German performers. Already are not only Madame Shrœder Devrient, and M. Haitzinger engaged, but Madame Malibran performs at Drury Lane in May, at the enormous salary of £165. per night for twelve nights.

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